BOSTON UNIVERSITY

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Thesis

ILLUSTRATIONS OF THE FUNDAMENTAL PRINCIPLES OF ADOLESCENT PSYCHOLOGY IN SOME OF THE WRITINGS OF NEWTON BOOTH TARKINGTON

Submitted by

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OUTLINE[1]

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(1) The topics appearing in this outline were devised by the Seminar in Adolescent Religious Education, 1927-28. The author was a member of that seminar.

I. INTRODUCTION

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The psychology of adolescence is a science which deals with the development of boys and girls in that period of life between puberty and maturity. It must ever be remembered that this is but a stage, a process of life. Behind this episode is childhood, where many phases of adolescence begin to unfold, and beyond it is manhood and womanhood which bear the fruit of self-control.

Since each individual is unique in his growth and development, no definite age of puberty can be stated. Puberty is generally considered, however, by psychologists and physiologists to be not earlier than the eleventh nor later than the fourteenth year. Three divisions of this transition period, beginning with puberty and ending with the inception of adult life are usually made,[1] namely, early, middle and later adolescence. On this basis, the early adolescent period is from puberty through the fourteenth year, the middle adolescent period from the fifteenth through the seventeenth, and the later adolescent phase from the eighteenth through the twenty-third year. The close of adolescence is dependent, however, on the beginning of the assuming of the adult responsibilities.

Newton Booth Tarkington, whose works are being

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(1) Frederick Tracy in "The Psychology of Adolescence", Chapter II, subdivides the adolescent period into two parts, "early" and "late". He places the dividing line at about the sixteenth year.

studied in this thesis because of their relationship to the science of adolescent psychology, was born in Indianapolis in 1869. He began to dictate stories to a long-suffering sister before he could write himself. After attending Phillips-Exeter Academy, he went to Purdue and Princeton Universities. His brilliant career as a writer followed, each year bringing more remarkable successes.

II. THE FUNDAMENTAL PRINCIPLES OF ADOLESCENT PSYCHOLOGY

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EARLY ADOLESCENCE

The outstanding characteristics of early adolescence revolve around the phenomena of physical growth and development. With this new birth of power, there comes an increasing consciousness of the self as a separate individual personality. An attempt is made to organize knowledge and experience in order to set up a scale of values for development toward an ideal.

The basic fact of early adolescence is the phenomenon of physical growth. The marked acceleration in growth begins about the tenth or eleventh year, a little earlier for girls than boys, and reaches its height about the fourteenth year. As a result of this acceleration, there is the experience of an increased consciousness of physical power. This experience precipitates the following: violent forms of exercise; an attempt to develop skill in physical activities; and seeking opportunity to display the new found strength. Likewise, the experience of apparent lack of coordination and control of muscles culminates in an awareness of being awkward when appearing in public, and a distaste for appearing at such a disadvantage. The sensitiveness and consciousness of the body cause introspection.

Accompanying the phenomenon of growth is the development of the emotional responses. This increased capacity to feel brings the craving for stimuli (thrills), the expression of uncritical likes and dislikes, and the recognition of beauty and ugliness in the lives of men and women.

The mind also expands rapidly, thus endowing the emotional nature with a fine sensitiveness. The developing mental power attempts to satisfy itself in grasping every opportunity to ask questions, in reading indiscriminately, in participating in activities leading to new discoveries of any kind, in collecting according to specific and varied taste, in seeking the new regardless of value or nature, and in the frequent changing of interests. With it all, there is ever present the strong desire to explain everything, a display of the mental wares, so to speak.

The gradual recognition of "being different" from other individuals brings the experience of a growing self-assertiveness. This experience is evidenced in assuming responsibility for actions, resenting the inquiry of adults, shunning childhood names and dress, and the imitating of adults. Contrasting ideas and opinions with those of others, acting quickly upon suggestion without sufficient thought are but the expressions of the urge to project the individuality of the adolescent who attempts to establish a place for himself in society as he seeks group fellowship (the gang), to lead the group or follow the natural leader.

The experience of developing toward an ideal is possibly the chief significance of the entire adolescent process and the eternal conflict with what is and what is desired to be, brings constant dissatisfaction.[1] Very likely discouragement, because of failure to act in accordance with purposes, is increased by the misunderstanding of physical inertia and lassitude. By this process, that is - of first finding dissatisfaction with himself and than observing the desirable actions of others, the early adolescent progresses in his search for an ideal pattern of conduct. The worth of individuals is judged by their power to do things: the society of the so-called popular persons is sought; an individual, popular hero, is chosen as an ideal although the hero is changed from time to time.

The next step is the attempt to organize knowledge and experience in order to set up a scale of values which is realized as necessary in a formulation of rules of living. Ideas and ideals are developed according to experience and training while codes are adopted, pledges made, scales of values set up that enable choices to be made. Group activity and thought are to a great extent the governing force. The adolescent judges another from his own viewpoint, only, and thus he is very severe in his judgements. As new ideals are set up as knowledge, and experience increases,

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(1) J. W. Slaughter in "The Adolescent" names this period "the storm and stress period".

a display of inconsistancy of ideals is unconsciously made.

MIDDLE ADOLESCENCE

During this period the physical growth of early adolescence continues, but it is more of a process of polishing than of growing. It is at this time that sex attractiveness develops and new social adjustments are made. The process of adopting adult standards and the experience of expressing the creative urge advance, while the individual's entire development seems to cause intense imagination, romanticism and idealism. With the increased consciousness of sex, the opposite sex is sought, and both the adolescent and his environment are made as attractive as possible. Day dreams are indulged in, with himself as the attractive hero. In consequence of this castle building, the real is not accepted, which tends to cause intense sulking and exaggerating at times. Romantic books and stories are read as the future is planned in minutest detail and in the buoyancy of attaining this self-confidence, the thrill of life is felt.

Along with the experience of making social adjustments, an expansion of social consciousness and recognition of wider loyalties are realized. School spirit develops and an active and concrete interest in current problems is shown. This is the time when more social activities are

participated in, which are an aid in developing etiquette and in recognizing other personalities. Conflicts are realized within the group also. Ultra-altruism is experienced and vocations are dreamed of on that basis. Likes and dislikes are explained by rough analysis and as ideas are re-organized, tradition and convention are examined critically. A rough social theory is formulated and soon argumentative discussion arises and takes place by twos or in groups.

As has been said the development in middle adolescence includes the process of adopting adult standards. Instead of individual persons being heroes as in early adolescence, evaluation of qualities and ideals in various personalities is made and ideals are formulated and standards are adopted. Individuals are admired because they embody those ideals and maintain those standards while the surface qualities of those admired persons are imitated. The making of independent decisions is experienced: opinions are formed on everything; social graces are learned and practiced, and public opinion is used as a criterion, as its pressure is realized. The adolescent considers himself as an adult rather than as a child, and thus he enjoys the new experiences as an indication of his own growing importance.

The creative urge brings the feeling of power, the desire to assert itself, an undefined restlessness as a dissatisfaction with attainments is experienced. New ideas

are grasped with that constant feeling of irritability and discontent with what is. Contradicting the discouragement there is the joy of participating in making things grow, in making material things, in participating in activities and in trying things in different ways.

LATER ADOLESCENCE

The adolescent has developed to that phase of the process where reason governs activity more fully. The making of the wide-spread social adjustments are reflected in the standards and interpretations of life while the physical forces are tempered, and purposes fortified.

As the sex life now continues to dominate all interests, those of the opposite sex are critically analized and definite plans are made for marriage. If domestic relationships are entered into a home is established, financial adjustments take place and a whole new set of interests are found through these new responsibilities.

In the outside world new assertions may be made by both those who are leaders and those who are followers. It is possible to recognize new abilities and then older supervision is resented. Leadership is willingly exercised through service on committees and in leading meetings. Pleasure comes through inaugurating plans that require initiative and responsibility is assumed, as interest in the

community movements and world conditions is aroused. More or less permanent social adjustments are made as social conscicusness expands while social interests become centered around college, professional, and business associations instead of wholly on "good times".

As business or college life is entered, a personal standard of action is developed. New friendships are made and the independence of the individuality is realized in the new adjustments. As school days are completed, personal work is seen as a part of a whole social order; the self-centered view is lost as all situations are seen in relation to more than one individual.

The expansion of the intellectual life causes a revaluation and interpretation of ideas. The "period of doubting" brings about a conscicusness of non-essential ideas and beliefs and while the ultra-modern ideas reconstruct a more deeply-rooted faith, problems and issues are being thought through. Insight grows deeper as reading and studying are undertaken with a greater appreciation and understanding. Experience is interpreted by judgment. The intellect controls more effectively the vigor and energy of the mind and body. Consistently and persistently followed up, the aims and purposes become more steady and sober.

The individual having passed through the process of adolescence becomes mature, self-respecting, and self-controlled. Thus an integrated personality is achieved through these continued efforts for unity striven for in

the progress of adolescence and carried on through maturity. Maturity is reached when the powers have reached their development.

III. THE ILLUSTRATIONS OF THE FUNDAMENTAL PRINCIPLES OF ADOLESCENT PSYCHOLOGY

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A. Dominant Elements of Each Phase of Adolescence are Revealed by Booth Tarkington through Various Types of Individuals.

All personality is individual. There is no pattern of it in any of its stages of development nor in its complete whole. That individuality of personality is the result of elements of heredity as hidden or developed in the normal complexities of environment. Therefore, in visualizing the characters of Booth Tarkington in his many books, it must be realized that each one is an individual. There is no standard type, but there are phases of normal and abnormal, according to the balanced development of the elements of personality. The questions arise in the reader's mind, "Are Booth Tarkington's adolescents interesting because they are abnormal? Is it because they are exaggerated types? Is it that in his characters, one sees the various types of adolescents?"

With these questions in mind, a review of the various types in each phase of the process of adolescence is made.

1. Early Adolescence

a. Characters

Penrod Penrod is eleven years old. He finds the world misunderstands him, so he and his dog have a retreat in the barn where a box is so arranged that the only means of entrance and exit is by a home-made elevator consisting of a rope, board, and pulley. No part of the world can enter there, not even sunlight and the illumination is by means of an old lantern. Books to be read and manuscripts in writing are hidden in this sacred shelter from the misunderstanding world.

Penrod sees only the real in what is connected with apparel and thus he refuses to go on the stage in a costume made over from his father's red flannel underwear. As his entrance is awaited in the play of Sir Launcelot, he seeks protection in the janitor's overalls and comes on in the combined attire of overalls and princely cape, to the humorous amazement of the audience, and the aghast vexation of the coach and parents.

Penrod's inability to imagine beauty in a made-over costume is counteracted by his capacity for vivid imagination regarding the social status of his relatives. His sound-proof day-dreams produce romance and drama that break the dull life of school. Uncle John is a disappointment because he does not drink and do things to break the monotony of life. But his abstinence is no hindrance to Penrod's satisfying the desire to have astonishing things happen. He confides in his teacher the horrible burden for the family of Uncle John's drinking. His cousin and

aunt are visiting them because of Uncle John's abuse. Incident follows incident in complete detail with vividness and abundance of colour, as he relates it all to the teacher.

Penrod is a fighting, quarrelsome, teasing individual. He fights constantly with the "Little Gentleman" of Marjorie Jones' choice; quarrels with the family, who persistently embarass him; and teases, whenever life becomes dull.

Duke Maurice — Duke Maurice is the "Little Gentleman". In this "Little Gentleman" is seen an individual whose personality has been developed through pattern. He revells in playing the part of Sir Launcelot and finds the attentions of Marjorie Jones most pleasing. Although he does not participate in the activities of the circus, he takes Marjorie to see it.

Jane Baxter — Jane Baxter, who is William Baxter's little sister, in "Seventeen", is ten years old. Her chief characteristic is her capacity to tease, especially her older brother. Jane does not always discriminate between truth and imagination but she does portray that loyalty rather than obedience is a greater force in the life of one entering adolescence. Mr. Parcher and Jane are fellow sufferers and so the bond of loyalty binds them in confidence. Jane relieves Mr. Parcher's

mind, but disobeys her mother, by telling him that her mother has had the evening suit made larger for "dad" so William can not wear it any more. Jane expresses her "gang tendency" in enlisting the new playmate, Rannie, in her attack on William. They go together to the station where William is bidding the adored one "Good-bye" and there they stage their final "tease" episode.

Rupe Collins — Rupe Collins is the older, early adolescent, who demonstrates his physical power to Penrod. He soon becomes Penrod's hero because of his great physical capacity. Sherman, Herman, and Verman, the three colored brothers, come into Penrod's life at the performance of the circus. The three brothers are members of the gang, where no feeling of race prejudice exists. They can do things. They take Rupe Collins' place as hero when they, in their combined efforts, defeat Rupe, with the aid of lawn mowers, rakes and other barn implements, in a real battle.

George Amberson Minafer — George Amberson Minafer is a terror. He was born into "the family" of the town and is brought up to believe that he, as the male child of that family, is the prince, while all others are mere "riff-raff".

When he becomes involved with the Rev. Mr. Malleck

Smith's nephew in a real scrap that means physical mutilation, he has no respect for Mr. Smith in his attempt to bring peace. George retorts, "Pull down your vest, wipe off your chin - an' go to hell!"[1]

When George returns from boarding school and finds that another, Fred Kinney, has been elected president of the F.O.T.A. (Friends of the Ace), he demands the resignation of the acting president that he himself may fill that office. Who are they but "riff-raff"? They can't determine the president of an organization he has originated. As the organization is initiated as a group who are "Friends of the Ace", can any other than the Ace be president?

b. Dominant Elements

In these various characters of Booth Tarkington can be seen the three chief elements which are prominent during the first stage of the process of adolescence. Booth Tarkington illustrates with emphasis the dominant elements of early adolescence, which are: (1) physical growth; (2) exploration; and (3) assimilation of facts.

2. Middle Adolescence

a. Different Characters

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(1) Magnificent Ambersons, in "Growth", p. 23.

<u>William Baxter</u> The outstanding character in middle adolescence is William Baxter. William is seventeen, no longer a child. He enters the drugstore with a careless air and orders something which he had stopped outside to ponder over and decide upon, with an indifferent attitude, so that no rude impatience might be shown him by the clerk before the ladies. Though his hat is his chief pride, it is carelessly thrust on one side of his head to mask his concern and self-consciousness.

William's intense insistence on everything being exactly right, brings an intolerable attitude for his sister, Jane, whose face is usually covered with sugar from eating bread and sugar at all times in all places. Genesis, the colored man, and his dog Clematis are likewise catalogued among the things to be endured with great suffering. Genesis always mowed the lawn at the wrong time.

William finds himself writing poetry to "Milady" whom he has merely seen on the street. Nevertheless, "Milady" causes not only Williams's life to be changed, but the entire family's. Only those things can be said and done which are worthy of "Milady". To carry home his mother's purchases,-clothes boiler, wash-tub and ringer, from the second-hand sale, is a disgrace to the family's social and financial status.

To discontinue calling on "The Lady" in formal evening attire after father's dress suit has been made

large enough for his own wear, is worse than not to call at all. And so, William changes his hour of visitation from the evening to the afternoon rather than to cause any suspicion that the dress suit has not been his. Calamity befalls on the night of the farewell dance celebrating Miss Pratt's leaving town. He can not possibly attend the occasion without the dress suit.

William finds a second hand store where he can buy a dress suit for three dollars and sixty cents plus all his clothes and books. Not being able to secure the necessary money, he employs himself in the business of counting out bad shingles at the rate of six cents a thousand shingles. Hard labor and sacrifice of all clothes for the sake of securing a dress suit are small cost as compared with the "granite fact that the whole derisive world would know the truth about his earlier appearances in his father's clothes"[1], if he appeared at the party in anything else.

When at last through the silent sympathetic cooperation of mother, he is attired in the dress suit, he arrives at the party too late to secure a dance with the one who has caused the music to flow through his veins throughout the summer.

The morning Miss Pratt is to leave town, William secludes himself in his room to write a letter and a poem, and to wrap a box of candy. He is so engrossed,

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(1) Seventeen, p. 243.

that the hour of train departure slips his mind until his mother calls him, whereupon he darts out of the house only to dash back for the forgotten parcel. He arrives at the station just as the train pulls in and in the excitement of finding the other fellows ahead of him, and the goodbyes, he forgets to deliver the sacred package to the celestial Lola.

George Minafer Tarkington pictures the middle adolescent, in his ability to isolate himself from the rest of the world when he is with his dream girl, in the character of George Minafer. They are strangers at the family dance. They walk through the halls when all the rest are dancing. They find seclusion on the stairs behind the ferns where they sit without thought or plan, completely isolated to all but their own happiness and contentment. Not even words are necessary.

That fact of George's bringing up which makes him feel superior, shows itself in his attitude to Lucy Morgan. He writes her from college that he has had her picture framed in a silver frame. He gives her to understand that, though he has had many pictures of girls, this is the first one he has given the privilege of a silver frame and a place on his desk.

As George is at the cemetery during the burial service of his father, his mind leaves the grief of the

occasion to find regret in the fact that the Amberson and Minafer lots are not in the newer, more fashionable and important section of the cemetery. Later, on the train when returning to college, this regret and annoyance causes him in his reflection to decide that the new section is in bad taste. The old section where his family's lots are, is the only real section. And so, the instinctive trait of middle adolescence, which fears all outward appearance, is soon overpowered by his particular training through his environment, and that which concerns his family is the best, regardless of the facts.

b. Dominant Elements

The prominent phases of the middle part of the process of adolescence as pictured by Booth Tarkington through his characters are: (1) Imagination; (2) Romance; (3) Idealism.

3. Later Adolescence

a. Different Characters

Claire Ambler — Of the later adolescent group, Claire Ambler is the character whom we are allowed to see in detail as a later adolescent. It is worthy of note that Tarkington took as his prominent early

and middle adolescent characters boys, whereas, a girl has been chosen to characterize this more intellectual period.

Claire was eighteen.

> "She saw no imperfection in herself. Yet no one thought her egotistical; she often spoke of her faults, though without naming them. On the other hand, she saw no definite perfections in herself; in fact she had no appraisement of herself either the one way or the other, and it may truly be said that she did not think about herself. Probably it would be as true to say that neither did she think about other people, nor about anything. She had feelings that she believed to be thoughts; she had likes and dislikes that she believed to be thoughts; her mind was full of shifting and flying pictures that she believed to be thoughts original with her. Words were fluent upon her lips without her knowing or wondering how they got there; yet she was sure they expressed truths and she easily became angry, or grieved, if they were challenged."[1]

At the age of twenty-one, Claire is in a Mediterranean town surrounded by admirers of different ages and countries. The invalid Englishman finds her conversation "full of germs". The trouble seems to be that all the ideas remain in a germinal state; though she has the air of possessing the most vigorous convictions upon them.....Says that the League can never deal with the Soviets and she thinks perhaps there is something in the idea that religion is the opinion of the people. She abhors every form of "Victorianism" including Tennyson, and believes that by the time her own dhildren are grown up, "birth control" will

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(1) Claire Ambler, p. 5.

be "regulated by law".

Nelson — Nelson, Claire's admirer, sees in her one capable of making fine distinctions, different from the others who are boisterous, coarse-grained and off-hand girls. Nelson portrays his love. He sets sail in the angry seas in a light canoe to reveal his casual indifference when Claire embarks in a motor boat with the others. His only reward is to have Claire tell him how ridiculous he looks, and then, as they disappear he finds himself in the ocean. He is rescued by a lone fisherman.

b. Dominant Elements

Booth Tarkington portrays through his characters of the later adolescent age that the two elements dominating that age are: (1) a wide spread social adjustment, and (2) an intellectual standard and interpretation of life. A comment made of Claire might well be used to illustrate Tarkington's view of this later element so prevalent in later adolescence, "The action of her mind makes me think of a flea upon the open pages of an encyclopedia."[1]

B. Typical Experiences of Adolescents Are Made Personal through Situations as They Are Met by Various Characters

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(1) Claire Ambler, p. 74.

Tarkington makes the parent and educator see the boy or girl in a way that makes it possible to grasp the boy's or girl's viewpoint, through a personalizing of the elements of adolescence so easily hidden in the complexities of everyday life. With the novel as the stage the author places the characters in dramatic scenes, which make typical experiences more vivid, but not less real, and he there portrays this viewpoint. In everyday life, the adult meets the adolescent without realizing what has preceded the experience and without understanding what is to follow, but, through Tarkington's characters one sees him "before and after" outward and momentary experience. The preliminaries are portrayed through soliloquies; the results are revealed by monologues, silent and audible. Thus it is, that the adult sees behind and beyond the incident. Through a study of situations, we realize Tarkington's contribution.

1. Early Adolescent Situations

a. Experiences resulting from the Phenomenon of Growth

Penrod's Embarrassment in Costume

Penrod finds himself in back of the stage just before the play "Little Sir Launcelot" is to begin, dressed in a costume made of his sister's stockings and his father's red flannel underwear. He refuses, in his embarrassment, to take off his cape. This obstinate act brings a jeer,

"He's naked!", from Marjorie Jones, whose every word is recorded in Penrod's mind with exaggerated importance.

Penrod's Emotional Response when called "Little Gentleman"

Penrod experiences intense emotion when he is called a "Little Gentleman" for that is what they call Maurice who has won favor in Marjorie's eyes. Maurice is a "little gentleman". He rides in a car with a chauffeur. He doesn't participate in the activities of boy life. On Penrod's way home from the barber shop Marjorie and her little brother meet him and the little brother, noticing the hair cut ,calls him "Little Gentleman". Penrod's revolt causes him to throw a rock in the tar, which immediately changes the little brother into a tar baby. It is that same evening at home that company refers to Penrod as a "Little Gentleman" at the dinner table. The father, knowing the effect such words have on his son hastens to offset them by uttering the meaningless words, "Beautiful! Beautiful! Beautiful!" Only this sudden explosion from his father makes it possible for Penrod to find any control throughout the meal.

The Secretly Written Book Brought Satisfaction to a Developing Mental Power

In the box in the barn, Penrod finds seclusion from the world. When once inside, he lets down a rope and hoists up his friend Duke, the dog, that he, too, may share retreat. In the box, under the

straw, a book is hidden that has been used in school. Only the first few pages, however, have ever recorded any school work. The rest is devoted to the story entitled, "Harold Ramores, the Road Agent, or Wild Life Among the Rocky Mountains". The author first lights a home-made cigarette to complete the setting for his sophistication in imagination and then proceeds,with sound-proof dreams, to record the results.

b. Experiences as a Result of Self-Consciousness and the Discovery of Self-Hood

George Recognized Himself as Different from Others

George Minafer organizes his gang into a club known as the Friends of the Ace - the F.O.T.A. He is president, but when he goes away to boarding school another is elected. On his return at vacation time, he demands that he be reinstated. Who should be president but the Ace? Everybody else is "riff-raff", unworthy of such an office.

Penrod Projecting Himself

"His hands in his pockets, his shining face uplifted to the sky of June, he passed down the street, singing his way into the heart's deepest hatred of all who heard him."[1] But Penrod is happy in pro-

(1) Penrod, p. 32.

jecting the self so new to him.

Again Penrod externalizes that new being inside when he spends the one dollar Margaret's "beau" gave him for keeping out of the way. He sets out to buy what he wants. First he purchases a second-hand accordion which he afterwards uses to accompany his singing in that world of his where only he is conscious of himself and his day, but where few are allowed the opportunity of being unconscious of him. Then he proceeds to the circus to buy lemon drops, jaw breakers, licorice sticks, cinamon drops, shopworn creams, a large pickle, sardines, cider, watermelon, peanuts, popcorn, waffles, ice cream, weinies, and a balloon. All is purchased in succession, consumed immediately, so that the only outward appearance of any purchase is the balloon and the accordian. Penrod spends the next few days in bed. He has expressed himself.

c. Experience of Developing toward an Ideal

Penrod's Dissatisfaction with Himself

Penrod suffers complete disapproval of himself as he burns "with outrage, heart-sick at the sweet cold-blooded laughter of Marjorie Jones"[1].... "Penrod rests his elbows on the window sill and speculates upon the effects of a leap from the second story window."[2]

(1) Penrod, p. 32.
(2) Ibid, P. 33.

At another time Penrod rushes to Marjorie's home to secure her for his dance partner but he is too late. Then he journeys from one girl's home to another, but he is always too late. They have all promised others. Finally there is but one girl in the class left and she is only eight years old. Poor Penrod goes home in misery determined to find some way out of his difficulties.

Observation of Desirable Actions of Others

Rupe Collins becomes Penrod's hero because of his supreme physical power and his gruff authoritative manner. Rupe approaches Penrod in autocratic roughness. He twists Penrod's finger. He makes Penrod get down and eat dirt. Soon Penrod is imitating the autocratic gruffness at home. He also attempts to twist the fingers of his comrades.

d. The Attempt to Organize Knowledge and Experience in Order to Set up a Scale of Values

Penrod's Attempt to Treat Others as he had been Treated by Rupe Collins

Penrod immediately applies the knowledge and new experience he has had with Rupe Collins. He goes to Sherman, Herman, and Verman and gruffly demands their attention. Then he twists their fingers. In their agony they fall to the floor where Penrod demands, "Eat dirt!"

Result of Attempt — As Penrod is demonstrating his new authority, Rupe appears but he does not recognize the authority of Penrod. "Thereupon was Penrod's treachery to an old comrade properly rewarded, for as the two struggled, Rupe caught each by the back of the neck, simultaneously, and with creditable impartiality, forced both boys to their knees. 'Lick dirt', he commanded, forcing them still forward until their faces were close to the stable floor."[1]

Distaste for Maurice' Sissy Ways, but Envy for His Success — Maurice is a "sissy". Penrod has no use for him. But as Maurice succeeds in gaining Marjorie's hand for the dance, Penrod envies him.

2. Middle Adolescence

a. Experience of the Developing of Sex Attractiveness

George and Lucy at the Minafer Family Party — George and Lucy have met at the Minafer family dance. "George danced well, and

> Miss Morgan seemed to float as part of the very dove itself of 'La Paloma'. They said nothing as they danced; her eyes were cast down all the while - and there was left in the universe, for each of them, only their companionship in this waltz; while the faces of the other dancers swimming by, denoted not people, but merely blurs of colour.

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(1) Penrod, p. 238.

> George became conscious of strange feelings within him; an exaltation of soul, tender, but indefinite, and seemingly located in the upper part of his diaphram."[1]

Sorrows Within a Boiler

William has to go with Genesis, the colored servant, to the second hand store to bring home the purchases made by his mother - wash tubs, ringer, and clothes boiler. As William, Genesis, and the dog proceed down the street, William, with the boiler on his head, the cover in one hand, helping Genesis carry the tub with the other, he thinks he is part of a dreadful pageant. "It is the time in life when one finds it unendurable not to seem perfect in all outward matters."[2]

The Buoyant Self-Confidence of Lola

Lola Pratt's continued and delayed visit reveals her self-confidence even as her constant baby talk displays her buoyancy. Baby talk persists even when Miss Pratt talks to the new-comer, George, at the picnic. "Ev'ybody muss' be happy, an' dray big, 'Normous man tan't be happy 'less he have his all tobatto smote".[3]

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(1) The Magnificent Ambersons, in "Growth", p. 45.
(2) Seventeen, p. 26.
(3) Ibid, p. 94.

William's Readjustment of Emphasis — William's world is seen through Miss Pratt's eyes. Genesis could no longer mow the lawn when Miss Pratt is expected to pass by. Jane must be forbidden to ear bread and sugar where she can be seen. It is utterly impossible to attend the farewell party without evening clothes.

b. Experience of Making Social Adjustments

Three Suitors — Joe and Johnnie Watson find a new suitor has intruded upon their ground the day of the picnic. They try not to introduce George to Lola, but somehow George manages to sit by Lola in the car. The three boys arrange it so that they will rotate as partners with Lola and thus make it impossible for George to have a dance with her.[1]

William's Idea Regarding Importance of Social Custom — William wears his father's evening clothes when he first calls on Lola in the early summer evenings. But after his mother makes the clothes large enough for his father, William has to change his hour of calling to the day time. Lola's farewell party necessitates his appearing in evening clothes or else all would know at once that they had not been his own. No sacrifice is too great.

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(1) Seventeen, p. 98.

c. Process of Adopting Adult Standards

William's Evaluation of Jane's Conduct

"I just want to say this: if you don't do something about Jane, I will! Just look at her! That's just the way she looked half an hour ago, out on the public sidewalk in front of the house."[1]

William's Independent and Secret Decision to Sell Clothes

"William was no longer debating a desperate resolve, but had fixed upon it."[2] William has decided to sell his clothes for a second-hand suit.

William's Pain of Dressing According to own Social Code

To conform to a code is not always without pain. William is "to be at home" to his friends. He rushes down the stairs after putting the last touch to his toilette. Enroute he slips and falls on the "Battle of Gettysburg" someone has left on the stairs. The glass cuts his trousers. He rushes upstairs and feverishly produces a last summer's suit. After he has put it on and is once more to go downstairs, he discovers something he has forgotten. The previous Saturday he sat on an open paint box Jane had left. He takes the suit off and rushes it to Adelia, the colored maid, to have her clean it at once.

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(1) Seventeen, p. 47.
(2) Ibid, P. 224.

The cleaning process but makes it worse. William then dashes to the attic and finds an old suit in a trunk. Once more he dresses himself. He is just ready to go down, when he notices a peculiar odor. On turning all the pockets inside out, he realizes the suit has been immersed in moth balls. He rushes to his mother's room and pours some hyacinth powder inside his collar and sprinkles the suit with violet toilet water. William is then ready to join his friends.

Agony in Meeting New Situation

As William secludes himself in his bedroom the night of Miss Pratt's farewell party, he suffers the pain of feeling "left out" of the party.

> "And as he lay on his dreary bed, he thought of brightly lighted rooms where other boys were dressing eagerly .... In the protective darkness and seclusion of William's bedroom, it is possible that smarting eyes relieved themselves by blinking rather energetically; it is even possible that there was a minute damp spot upon the pillow. Seventeen cannot always manage the little boy yet alive under the coverings."[1]

d. The Urge of Creativity

William's Feeling of Power over Jane

In one of the many conflicts between brother and sister

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(1) Seventeen, p. 243.

during the summer of Lola Pratt's visit, William speaks to his mother.

> "He became icily calm.
> 'Now if you don't punish her,' he said deliberately, 'it's because you have lost your sense of duty!'"

William's Self-Assertion Regarding Rain Coat

The day they start for the picnic, Mrs. Baxter insists that William take his raincoat. He reluctantly obeys. But before joining the group waiting to take the car, he steps into the corner drugstore to ask if he may leave his rain coat there. The clerk tells him that he may - that there have been several other boys in to leave theirs, also.

3. Later Adolescence

a. Dominance of Sex Life and Interests

Mary's Conscious Handling of Men at Sheridan Dinner

Mary and Mrs. Vertres are guests at the Sheridan home. Mary is seated between Mr. Roscoe Sheridan and Mr. James Sheridan, Jr. "Mr. James Sheridan had been anxiously waiting for the dazzling visitor to 'get through with old Roscoe', as he thought of it, and give a bachelor a chance."[1] Whereupon the

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(1) The Turmoil in "Growth", p. 357.

conversation turns to Mr. James Sheridan. "Am I blushing?" She gives him ample opportunity to make sure, repeating with interest the look wasted upon Roscoe. "I think you must be mistaken, I think it's your brother who is blushing. I've thrown him into confusion."[1]

Mary's Only Thought - Eligibility of Sons — On Mary's first visit to the Sheridan's her thoughts and reflections are regarding the eligibility of the Sheridan sons for marriage. As she later tells her father, "They all three keep looking at me and talking about their oldest son, Mr. James Sheridan, Jr. .....I haven't been able to like anyone yet that's asked me to marry him."[2]

Roscoe's Adjustment to Domestic Relations — Roscoe is the only married son in the Sheridan family. He has purchased a home across the street. His private life is not shared with the family only on special occasions.

b. Assertion of Leadership

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(1) Ibid, p. 358.
(2) The Turmoil, in "Growth", p. 348.

Claire's Conscious Ability of Leadership

Mr. Nelson Smock has been away from the family a week. When he arrives home, he finds his family all absorbed by a young strippling whom he absent-mindedly defines as "just another of those summer flappers. He did wish that his children might so far break the thraldom in which she held them as to give him at least a greeting."[1]

Mary Assumed Responsibility in Sharing Financial Burden of Home

Mary tells Bibbs she does not wear her furs because it is so warm she does not need them, although it was on one of the coldest days of winter that she spoke. Mary arranges to have the piano taken away without Mr. Vertres' knowing anything about it. "She needn't to have done that about her piano. We could have managed somehow."[2]

c. Experience of Making More or Less Permanent Social Adjustments

Claire's Expansion of Social Consciousness While in Europe

"Turning from the sea, she waved her hand toward the two young men, smiled with eager cordiality and called to them some welcoming words in Italian. That was as far as she got in their own tongue, however; for she fell back upon French as they came nearer her, and in that and some fragments of English, the

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(1) Claire Ambler, p. 1.
(2) The Turmoil in "Growth", p. 448.

> greeting was completed. Each of them formally kissed the back of her extended hand; then the little group turned to the railing and the girl began to chatter in phrases from the three languages just employed."[1]

Bibbs' Independence in Workshop

Bibbs has been ill. His father demands that he begin to work in the shop. The doctor says that it would but send him to the sanitarium again unless he chooses to go and likes it. Bibbs comes into the library one night and says, "When do I go back to the shop, I'm ready."[2]

Roscoe and Sibyl Establish their own Home

Roscoe is the second oldest Sheridan boy. He marries Sibyl and lives in a home his father built across the street from the family homestead. No one knew that all was not well in Roscoe's house until one day when Roscoe is drunk during business hours at the office. Mr. Sheridan sends him home to stay until he can be sober during business hours. On his return to the office after three or four days at home, the only satisfaction Mr. Sheridan can find in drilling his son in a third degree manner is, "I'm

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(1) Claire Ambler, p. 65.
(2) The Turmoil in "Growth", p. 475.

not drinking because I've got a thirst." Mr. Sheridan asks, "Well, what have you got?" "Nothing. Nothing you can do anything about." Only when Sibyl is ill and delirious, does the family discover the unhappiness from unsolved problems.

Bibbs Enters Father's Business

Bibbs has been contented to work in the shop for there he can work with his hands and dream with his mind. He wants to live in a literary world. He knows that if he enters business he will have to kill that part of his soul. But one day, he overhears the truth about Mary's not wearing furs and the mystery of the piano. Mary needs money. Bibbs approaches his father in the library. "I'm sorry you've had so much trouble with me. You won't any more, I'll take the job you offered me."[1] Bibbs goes to the office and occupies the room next to his father's.

d. Expansion of Intellectual Life.

Bibbs Records His Reflections of Life

"Music can come into a blank life and fill it. Everything that is beautiful is music,

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(1) The Turmoil in "Growth", p. 549.

if you can listen."[1] "There seems to be another curious

> thing about Love (Bibbs wrote). Love is blind while it lives and only opens its eyes and becomes very wide awake when it dies.....Dawn and the sea - music in moonlight gardens - nightingales serenading through almond-groves in bloom - what could bring such things into the city's turmoil? Yet they are here, and roses blossom in the soot. That is what it means to be alone! That is what a friend gives you!"[2]

<u>George Feels an Intellectual Respectability for His Theory of Life</u>

George writes a letter to Lucy Morgan. "You know my theory of life because I explained it to you on our first drive together,

> when I told you I would not talk to everybody about things I feel, the way I spoke to you of my theory of life. I believe those who are able should have a theory of life, and I developed my theory of life, long, long ago."[3]

<u>Lucy's Deeper Appreciation and Understanding</u>

Lucy and George are riding together. Lucy says, "When we get this far out, we can see there must be quite a little smoke hanging over the town. I suppose that's because its growing. As it grows bigger, it seems to get ashamed of itself, so it makes this cloud and hides in it."[4]

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(1) <u>Ibid</u>, p. 446.
(2) <u>Ibid</u>, p. 495.
(3) <u>The Magnificent Ambersons</u> in "Growth", p. 93.
(4) <u>Ibid</u>, p. 71.

C. GENERAL PRINCIPLES OF ADOLESCENT PSYCHOLOGY EVIDENCED THROUGHOUT BOOTH TARKINGTON'S WRITINGS

In viewing the writings of Booth Tarkington, it is realized that there are underlying principles of adolescent psychology permeating all. Each character is brought on to the stage of the reader's mind with the fact of its adherence to a principle of adolescent psychology dramatically disguised, as well as truthfully portrayed.

1. Adolescents Are Not Only What They Are Thought to be, but Are What They Think Themselves to be

Booth Tarkington does not allow the reader to forget that the character has his own ideas. In a study of adolescent psychology, one might think of the adolescent as a specimen in the attempt to analyze him. But Booth Tarkington reveals the adolescent to be subjective as well as objective.

a. Own Idea about Self

The adolescent has his own ideas about himself. "Boyhood is the longest time in life - for a boy. The last term of the school year is made of decades, not of

weeks, and living through them is like waiting for the millenium."[1]

> "It is the time of life when one finds it unendurable not to seem perfect in all outward tragedies....And yet the youth is continually betrayed by the child still intermittently insistent within him, and by the child which undiplomatic people often assume him to be."[2] (Middle Adolescence)

> "Words were fluent upon her lips without her knowing or wondering how they got there; yet she was sure they expressed truths and she easily became angry, or grieved, if they were challenged."[3] (Later Adolescence)

b. Own Ideas about Environment

The adolescent reacts in thought and not infrequently in deed to the facts of his environment.

> "Penrod had come into his twelfth year wearing an expression carefully trained to be inscrutable. Since the world was sure to misunderstand everything, mere defensive instinct prompted him to give it as little as possible to lay hold upon."[4]

> "Passing through the hall, he paused abruptly, his eye having fallen with sudden disapproval upon a large, heavily framed, glass-covered engraving, 'The Battle of Gettysburg', which hung upon the wall, near the front door....A few hasty jerks snapped the

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(1) Penrod, p. 176.
(2) Seventeen, p. 26.
(3) Claire Ambler, p. 5.
(4) Benrod, p. 3.

> elderly green cords by which it was suspended; then he laid the picture upon the floor and with his handkerchief made a curious labyrinth of avenues in the large oblong area of fine dust which this removal disclosed upon the wall."[1] (Middle Adolescence)

"She was indignant with a cub of a boy, whom she had never seen before, because he did not perceive how picturesque she really was."[2] (Later Adolescence)

2. Each Adolescent is an Individual

Booth Tarkington portrays for his readers no two characters of the same type. In this way, he makes real the fact that each adolescent is an individual personality, depending upon his own particular heritage, environment, and experiences.

a. Many Various Types

Tarkington pictures many types at each age. He also reveals that in each individual, adolescence is but a process in the development of the personality from childhood to adulthood.

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(1) Seventeen, P. 103.
(2) Claire Ambler, p. 197.

b. No Average Type at Any Age

Because each adolescent is an individual personality, there is no average for any stage of adolescence. Booth Tarkington can, through his characters, make this fact vital, as no statement in psychology can do. He produces many characters, all so vastly different, and yet, none are abnormal or subnormal. Each is but the composite result of his individual interpretation and evaluation of experience.

3. The Individual Adolescent Reflects His Environment

One of the factors contributing to individuality of personality is environment. Each individual adolescent is a mirror of the impressions made on him in earlier years.

a. Emphasis in Childhood Effect the Personality throughout its development.

Tarkington reveals through the characters of George Amberson Minafer and Bibbs Sheridan the effect of childhood emphases. George Amberson Minafer is brought up with the idea that all who are not born of his blood are "riff-raff". Mr. Amberson, his grandfather, owned the factory which was the industrial center of the town.

In early adolescence, George refuses to belong to the club unless he can be president. Middle adolescence finds his code to be

> "I think the world's like this, there's a few people that their birth and position, and so on, puts them at the top, and they ought to treat each other entirely as equals. I wouldn't speak like this to everybody."[1]

In later adolescence George says to his mother,

> "There never was an Amberson yet that would let the Amberson name go trailing in the dust like that! It's the proudest name in this town and it's going to stay the proudest; and I tell you it's the deepest thing in my nature."[2]

b. <u>Bibbs Sheridan had been Considered a "No Good" through Childhood and Adolescence</u>

Bibbs had been ill through his childhood. He is the youngest of the three Sheridan boys and has been brought up to believe that he is of no account. The older boys are educated and taken into the business. Bibbs is put in the shop to work on piece work. He breaks down and has to spend two years in the sanitarium. He would not mix or join in any social activity of the family or the community. He has been made to believe he

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(1) <u>The Magnificent Ambersons</u> in "Growth", p. 68.
(2) <u>Ibid</u>, p. 222.

is queer. He sits in his room reading and writing most of the time.

Finally, the older brother is killed, the second brother marries and then breaks down because he tries to forget his home troubles by drink. Bibbs too finds a friend. He suddenly discovers he loves her, when he learns of her poverty. In the time of critical need of the one he loves, he joins the business and enters the office. He proves to be the highest calibered son.

It is his humorous manner of picturing that fascinating simple side of adolescent life so usually overlooked that makes the works of Booth Tarkington a great contribution to adolescent psychology and so enjoyable and delightful to the general public.

IV. SUMMARY

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Adolescent psychology is the science of knowledge dealing in particular with that process of life between puberty - the dawn of the sex life - and the attainment of maturity.

A brief study appears, of adolescent psychology, to determine its fundamental principles. Adolescence is here divided into three stages - namely, "Early", "Middle" and "Later" adolescence. The basic facts of each phase are reviewed.

Early adolescents are found to experience: the phenomenon of growth; growth of self-consciousness and discovery of self-hood; development of the self toward an ideal; and an attempt to organize knowledge and experience in order to set up a scale of values.

Middle adolescents experience: the development of sex attractiveness; the making of social adjustments; the process of adopting adult standards, and the urge to creativity.

Later adolescents experience: the dominance of sex life and interest; the assertion of leadership; the experience of making more or less permanent social adjustments; and the expansion of intellectual life.

Booth Tarkington's contributions to adolescent psychology are then taken up. The presence of dominant elements in each phase of adolescence determine the various types. Tarkington demonstrates through the various characters that each personality is an individual, that there is no standard type. Through a study of the characters of each phase of adolescence, he brings out the prominent elements of adolescence to be: in Early adolescence, physical growth, exploration, and the assimilation of facts; in Middle adolescence, imagination, romance, and idealism; in Later adolescence, the wide-spread social adjustments, and the intellectual standard and interpretation of life. He illustrates the fact that different emphasis of different elements in the individual is the cause of individuality and type. There is no normal or standard adolescent at any age. Each is an individual personality, the result of the elements of heredity as hidden and developed in the normal complexities of environment.

Tarkington personalizes the elements of adolescence by placing the individuals in situations which cause experience. These typical experiences made personal through the scenes as pictured in Tarkington's books make it possible for the adult to see his boy or girl in the light of their reactions, in a way that is not possible through the statement of the facts of adolescent psychology alone. A study of the various situations personalizing the typical exper-

iences of adolescence, as reviewed in the statement of adolescent psychology, is made.

Throughout the works of Tarkington general principles of adolescent psychology are evidenced. Adolescents are not only what they are thought to be, but are what they think themselves to be. Each adolescent is a separate and distinct individual: the individual adolescent reflects his environment, he is a composite result of his heritage and his reactions to the impressions (experiences) through childhood.

Tarkington pictures that fascinating simple side of adolescent life so easily overlooked in the everyday contact with adolescents as well as in the laboratory study of adolescents.

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